



HOUSES OF WOOD  
*for Lovers of Homes*  
A





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HOUSES OF WOOD  
*for Lovers of Homes*

## *No Place Like Home*

Many years ago an American, traveling in India, was taken sick, died and was buried in that foreign land. Some thirty years later, the United States government sent a man-of-war to India to bring the body to its native country for burial. The casket, draped with the American flag, was placed aboard the warship, which, with colors at half-mast, sailed for New York. Upon arrival in New York harbor, the body was placed on board a special train and carried to the capital at Washington, D. C., for interment. The United States Senate and Congress adjourned. As the body was carried up Pennsylvania Avenue, the President of the United States, with bared head, stood in review. Following in the funeral procession were congressmen, United States senators, Supreme Court justices, cabinet ministers, foreign ambassadors and a host of people in less prominent walks of life. Who was this man so highly honored? A Great Statesman? He was not. A Renowned Jurist? He was not. A Captain of Industry? He was not. A Noted Diplomat? He was not. A Great General? He was not. Who was he? His name was John Howard Payne—the man who wrote the song,

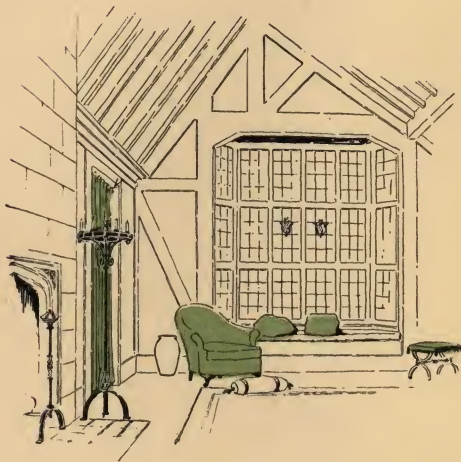
*"Home, Sweet Home."*





# HOUSES OF WOOD *for Lovers of Homes*

A group of original house plans submitted in the Annual Architectural Competition of 1927, conducted by Pencil Points, New York City, and sponsored by The Arkansas Soft Pine Bureau of Little Rock.







The twenty-five home designs presented in this book have been selected from more than three hundred entered in the competition. They include the four prize winners and six mentions chosen by the following eminent architects who composed the special Jury of Award.

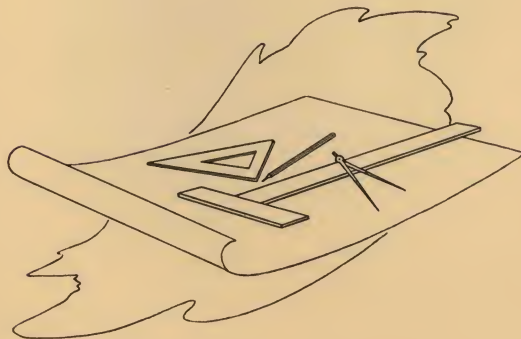
ARTHUR I. MEIGS,  
PHILADELPHIA

H. T. LINDBERG,  
NEW YORK CITY

HUBERT G. RIPLEY, F. A. I. A.  
BOSTON

FRANK B. MEADE, F. A. I. A.  
CLEVELAND

ERNEST JOHN RUSSELL, F. A. I. A.  
ST. LOUIS





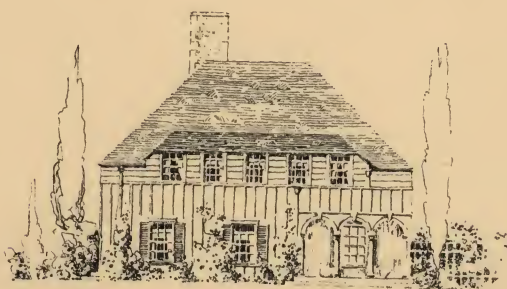
## Architectural Beauty, Living Comfort and Moderate Cost Unite in These Attractive Homes

Lots of fun—this building a home. From the hour you decide to go ahead until you move in, each day brings its stimulating moments in watching your dream house come true. Of course there are times when the work seems to drag—for instance just after plastering has begun—but your impatience gives way to eager anticipation again, when you wade through clean shavings and the fragrance of pungent pine as the interior finishing gets under way.

By means of this competition and plan book it is our earnest desire to offer you the nearest approach to the finished picture of an attractive home which will appeal to your own taste, meet your individual needs and enable you to proceed

Based upon building costs prevailing in numerous communities from coast to coast, a house of this cubage designed for durable frame construction according to proven standards can be built of Arkansas Soft Pine at an average of fifty cents per cubic foot. Each of the following houses having been designed on the same premise, the cost of any one of them will fall between \$13,000 and \$14,000. Slight variations may occur where local prices are affected by labor or transportation elements.

You will infer correctly that each house shown is a new and original conception created for this competition and never before published. In selecting any one of them you are assured the



SIDE ELEVATION



REAR ELEVATION

FIRST PRIZE DESIGN

with building, from working plans prepared by the skilled craftsman who designed it. While no two persons will agree wholly on each detail of an entire plan, still the principal features of modern dwellings are quite similar among families of like circumstances.

Accepting this assumption as the starting point, we offered the architectural profession an opportunity to compete for substantial cash prizes in designing a home to meet the following conditions as representing the requirements of a typical American family of father, mother and two children:—a well built frame house, containing seven rooms and including a downstairs lavatory, two baths, sleeping porch and garage, within a total cubage of 28,000 feet; the house to occupy an inside lot measuring 50 by 150 feet, facing a street running North and South, and to be constructed of and finished in Arkansas Soft Pine. Of the following designs, Numbers One to Ten were regarded by a jury of eminent architects as the best solutions submitted. To these we have added fifteen more selected from the total of over three hundred entries.

advantage of meritorious designing and a professional viewpoint in room arrangement developed from long experience in catering to discerning individual home builders. For designs numbered One to Fifteen, inclusive, we will furnish complete working plans consisting of six large sheets in standard blue print form, including constructions details, at \$15.00 per set, post-paid.

Make your selection now and send for the plans. In considering your favorite design, bear in mind that it can be built correctly, economically and to your complete satisfaction by the use of Arkansas Soft Pine throughout. Framework and structural material that furnish rugged resistance to the elements and interior woodwork of rare beauty are individual physical characteristics imparted to this splendid wood by Nature herself, and explained to your complete satisfaction on later pages. In referring you to them, may we emphasize that the well built house of wood always has been the natural and wise choice of the great majority who build for beauty, "hominess" and permanence.



"TUCKAHOE"  
VIRGINIA.  
BUILT OF  
WOOD  
IN  
1707 BY  
THOMAS  
RANDOLPH



A WELL  
PRESERVED  
LIVABLE  
HOME TODAY  
AFTER  
MORE THAN  
TWO  
CENTURIES

## BUILT TO LAST AND BUILT TO BE LOVELY IS THE HOUSE OF WOOD

All honor to the house of wood. Since the days when the hardy settlers built their first log cabins, our people have made themselves homes of wood. We find them scattered through every part of New England, and at frequent intervals, on the old plantations of Dixie and up and down the central valleys, monuments to the day when homebuilding was a sacrament. Occasionally in the South, there is still to be seen an entire village such as Williamsburg in Virginia, where little wooden, seventeenth-century houses, their roofs steep-pitched, their chimneys ivy-grown, cluster together behind their picket fences, as though in defiance of a later and more pretentious style of building. Their prototypes in New England are at Nantucket, where we find picturesque little side streets with their modest "woody" looking houses, old-fashioned gardens and low, white fences—to many, more alluring than the closely built avenues with their austere mansions in serried ranks. And, we may truthfully add, not less well conditioned after two centuries of wind and weather and vicissitudes of living.

But it was not only in houses of the simpler type that our ancestors used wood for the building. In Goochland County, Virginia, high on a hill overlooking the James, stands "Tuckahoe", the beautiful and imposing mansion of the Randolphs, built in 1707, and still loved and enjoyed by descendants of the family that made it famous. No better example could be found of the dignity and durability of wood as a building medium for houses of the more pretentious sort. The reserve of its exterior, its beautiful interior woodwork, and graceful stairway are renowned in the architectural annals of the country.

There is a certain "hominess" about a wooden house—a readiness to receive the stamp of its owner's personality, and an ability to adapt itself to its environment—to the needs of well-to-do or modest, town or country life, which is a true reflection of the American spirit. Properly planned and constructed, the house of wood mellows quickly and endures. It is preeminently the house appointed for well-rounded living—a castle for succeeding generations.





DESIGN SUBMITTED BY RICHARD F. KING, LOS ANGELES, CALIFORNIA, AWARDED FIRST PRIZE OF \$1000.

ASK FOR  
PLAN  
No. 1



FIRST FLOOR PLAN



SECOND FLOOR PLAN

FIRST  
PRIZE  
DESIGN



This distinguished exterior treatment, while a departure from conventional horizontal lines, has distinct character and is thoroughly practical. Height, upward "thrust" and an effect of increased size are accomplished in what is really a cozy, small house by placing the siding vertically. In employing these wide boards and battens, insulation underneath should be the same as in the instance of lap siding or shingles. If you prefer the latter, either could be substituted satisfactorily. Rear and side elevations on Page Five illustrate further the architectural merit of the design. Room arrangement affords maximum convenience. Kitchen and bath rooms are unobtrusive, yet easily accessible. Indeed an ideal plan for effortless house-keeping.







SUBMITTED BY JOHN DONALD TUTTLE OF MAYERS, MURRAY & PHILLIP, NEW YORK CITY  
AWARDED SECOND PRIZE OF \$500

ASK  
FOR  
PLAN  
No. 2



Every room has a corner exposure in this interesting design which, with its splendid chimney, blends harmoniously into the landscape. Plentiful air circulation will keep this home comfortable in summer months while open fireplaces upstairs and down will add to your peace and serenity when wintry winds blow. A central hall running through the house on the first floor opens on a garden at the rear affording direct passage to the garage without going through the service quarters. A wealth of closet space on the second floor is provided by skillful handling of roof lines and partitions. The owner's bath is especially well placed. A home in the best of taste, for a happy family.

SECOND  
PRIZE  
DESIGN

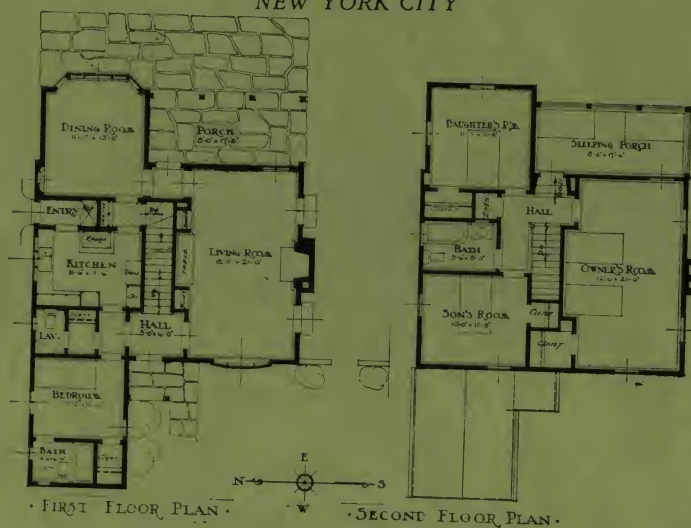






THIRD PRIZE OF \$250 AWARDED DANIEL NEILINGER AND HENRY M. BARONE, DESIGNERS,  
NEW YORK CITY

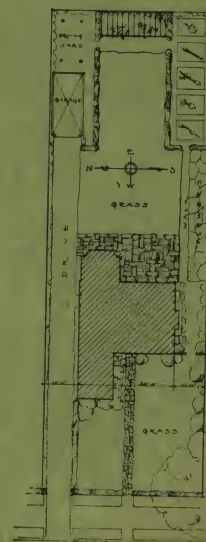
ASK  
FOR  
PLAN No. 3



THIRD  
PRIZE  
DESIGN



For you who like a house that actually hugs the ground, this breath of old New England is all in all. Inviting indeed is the protected angle framing the front door on which would hang a quaint brass knocker. And in the bracketed bay window, an earthen bowl of springtime jonquils or red candles and holly at Christmas Eve, would smile a welcome to friendly friends. A complete bed room and bath suite on the first floor is a feature of growing popularity, especially well met in this plan while the second floor is a model of convenience and comfort. Should you favor a shingled exterior wall, split shakes could be substituted for siding. With its pleasing garden gate as a finishing touch, this design would be a happy realization of you dream castle.







AWARDED FOURTH PRIZE OF \$100, OWEN LAU GOWMAN, NEW YORK CITY, ARCHITECT

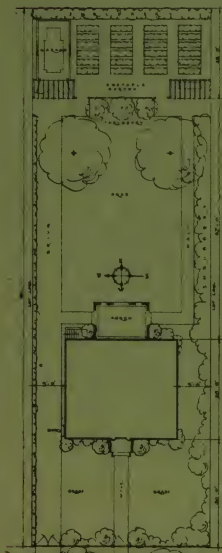
ASK  
FOR  
PLAN No. 4

FOURTH  
PRIZE  
DESIGN



- FIRST FLOOR PLAN -

- SECOND FLOOR PLAN -



Standing four square to cheerful sunshine and admitting plenty of light in every room on cloudy days, this plan employs every inch of floor space advantageously. Here is a design of perfect symmetry in the disposition of windows and front doorway, graced by a dignity of line and perspective in which you would take constant pride. The nice way in which living and dining rooms are grouped in relation to the sun porch provide spaciousness and freedom unusual in homes of moderate size. Entrance to three of the bed rooms through short passageways is an interesting treatment giving a hint of greater seclusion.







ENTERED BY ELBERT J. RICHMOND, DESIGNER, WATERBURY, CONNECTICUT  
AWARDED FIRST MENTION

ASK  
FOR  
PLAN No. 5



For a house of interesting angles outside and in, this plan would be hard to improve. An unusually inviting exterior is provided to beckon your friends within, where at once they will feel at home in the ample living room with its big stone-hearthed fireplace, alcove, and adjoining sun porch. An ingenious staircase conserves floor space in favor of the dining room on the first floor and reaches the second level but a step from each bed room door. While the exterior walls may be finished in wide clapboards instead of shingles as shown, the latter harmonize perfectly with the attractive construction of the chimney breast as an integral part of the front wall.

### FIRST MENTION DESIGN







SECOND MENTION, SUBMITTED BY VERNE H. SIDNAM, DETROIT, MICHIGAN

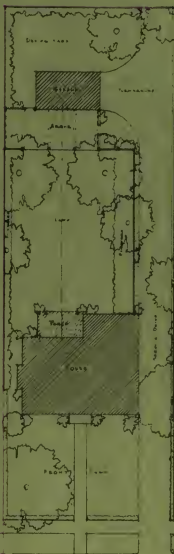


~ FIRST FLOOR PLAN ~

ASK  
FOR  
PLAN  
No. 6



~ SECOND FLOOR PLAN ~



If you have pictured in your mind's eye a home of true Colonial pattern which avoids severe lines, here is your day dream come true. There's real individuality in the overhanging second floor, providing a decorative variation in exterior wall treatment. The smooth front of the lower story contrasts pleasingly with the clapboards above, while the recessed entry strikes a hospitable note. With the lower front facade painted white, lap siding and roof stained a natural color and the sash painted a blue green, this house would have a mellowed, lived-in appearance from the day you occupied it. An exceptionally intelligent floor plan has anticipated the wants of each member of your family.

## SECOND MENTION DESIGN



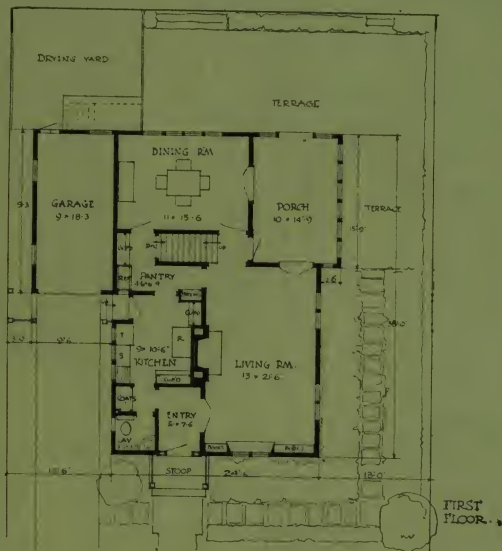




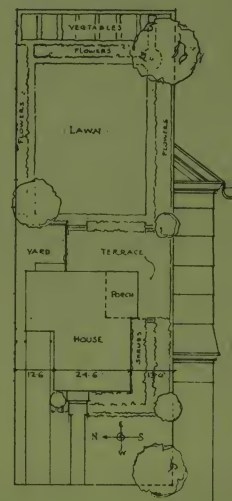
NORTH & SHELGREN, DESIGNERS, BUFFALO, NEW YORK, AWARDED  
THIRD MENTION

### THIRD MENTION DESIGN

#### ASK FOR PLAN No. 7



"A little white house at the end of the lane" with bright green shutters and a sage green shingle roof. Cozy as possible and not a detail lacking for solid comfort. Without infringing upon a foot of floor space, garage and sleeping porch are nicely co-ordinated—and too you may put away the car for the night without leaving protection of the sheltering roof—an ideal arrangement in rough weather. Here again, vertical boards and battens form the finish of the lower outside walls—a treatment which effectively camouflages the garage doors as such making them appear a part of the wall itself. And on crisp days, blue white smoke arising from these tapered chimney pots will tell the passerby of a crackling log fire upon the cheery hearth inside.

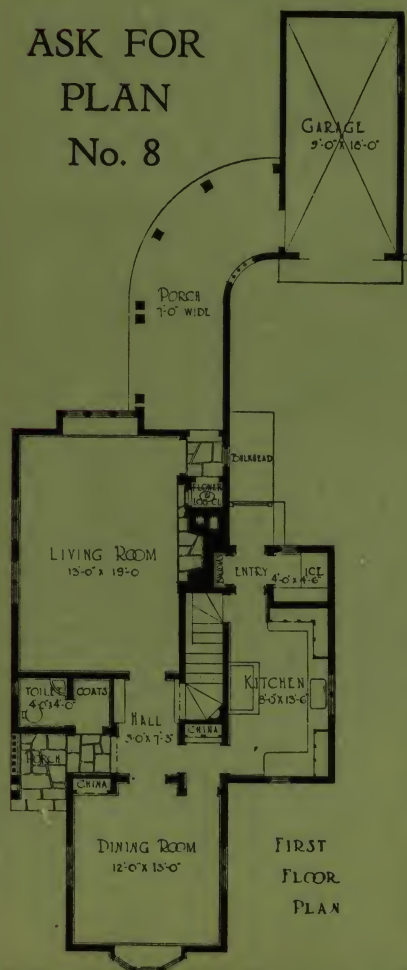






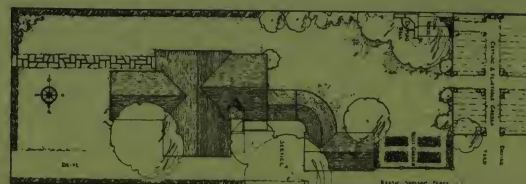
SUBMITTED BY CONSTANTIN A. PERTZOFF, DESIGNER, CAMBRIDGE, MASSACHUSETTS  
AWARDED FOURTH MENTION

ASK FOR  
PLAN  
No. 8



FOURTH  
MENTION  
DESIGN

While much more of a house than a Queen Anne cottage, this excellent design possesses numerous reminders of that picturesque period. The latticed and small-paned casement windows, the snugly protected front entrance, sheltered by ballustered screen and sturdy corner post are reminiscent of those picture houses along the high roads of Merrie England. Moreover, few homes of these modest dimensions afford a dining room facing the open on three sides. Novel placing of the living porch suggests it be finished as a solarium, giving upon a fragrant garden and at the same time providing a sheltered way to the garage beyond.



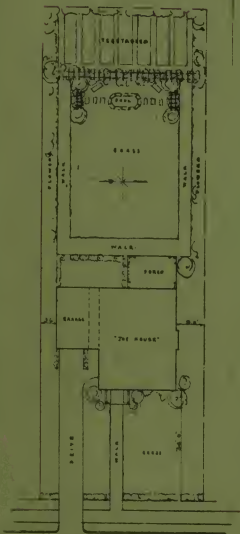




SUBMITTED BY J. FLOYD YEWELL AND JOHN B. WAHLQUIST, NEW YORK CITY  
AWARDED FIFTH MENTION

## FIFTH MENTION DESIGN

ASK  
FOR  
PLAN  
No. 9



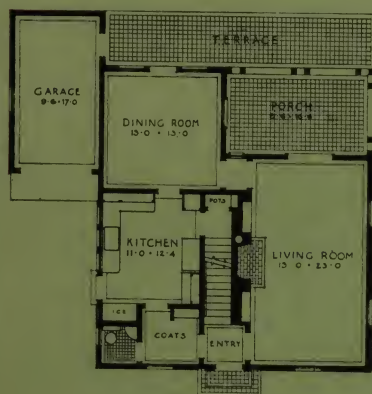
"Esquire," no less—would be your fitting title as master of this house which sure enough might front the old Boston Post Road along which thundered lumbering mail coaches a century ago. A modern, complete home of today possessing the charm and appeal of a "restored" farm house, with the white rail fence as an original touch in effective orientation. The corner fireplace with its flanking book shelves in the living room provides a retreat dear to the reader's heart:—a log fire, a tale of adventure and a faithful dog asleep on the hearth. Untold uses and conveniences suggest themselves for the unique covered passage between the garage and first floor, opening as it does upon the flower and vegetable garden at the rear.







SIXTH MENTION AWARDED JOSEPH B. WATTERSON, DESIGNER, STAFF OF F. L. ACKERMAN,  
NEW YORK CITY



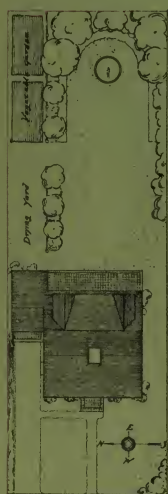
FIRST-FLOOR PLAN

SIXTH  
MENTION  
DESIGN

ASK  
FOR  
PLAN No. 10



SECOND-FLOOR PLAN



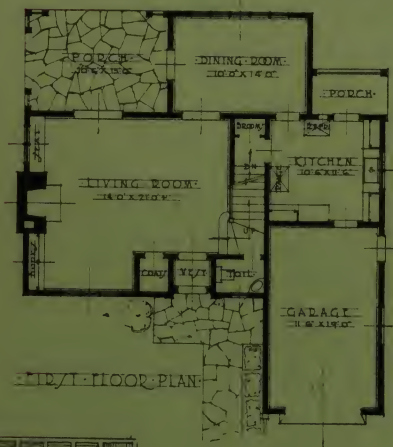
In these days of crowded hours and strenuous demands upon our time, how often we are interrupted while dining to interview inopportune callers on business bent. Should such occasions come to you in this house, your family may continue at table in complete privacy while your guest is received in the living room. For in this excellently arranged floor plan, the dining room has been placed at the back of the house where it is benefited by the wholesome prospect of garden vistas, glimpsed through French windows opening upon a stone-flagged terrace. Much ado about detail? Perhaps, but the sum of such details is the essence of good planning. Moreover the details of this plan have been worked out so well that we see in them many excellent reasons for the sustained popularity of pure Colonial design and room arrangement.



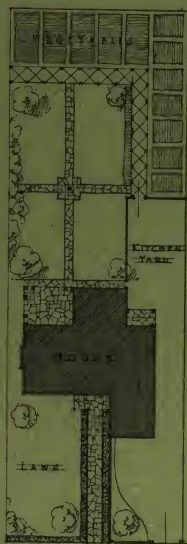
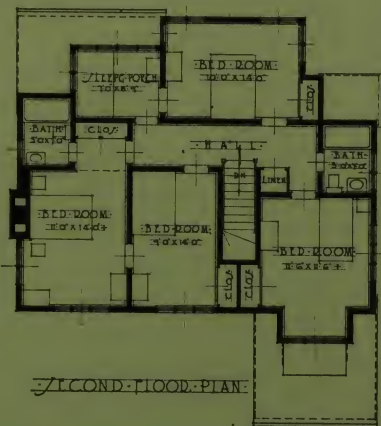




ENTERED BY FRANK S. CARSON, ANN ARBOR, MICHIGAN



# ASK FOR PLAN No. 11



As snug and home-like as it looks, this charming little house would be a source of lifelong satisfaction to you and yours. Here is a living room certain to be bright and cheery the year around while the dining room is placed to afford a glimpse of the open fire as you sup on wintry nights. Upstairs two front bed rooms connect through a doorway forming the owner's attractive suite or the door might be omitted if you prefer separate chambers. As illustrated, the exterior treatment is in perfect harmony, the quaint board fence with its decorative end posts, blending with the vertical lines of the lower walls. Here again, wide clapboards or shingles might be substituted. Yet painted white with green blinds and a weathered or light brown shingled roof, it offers a perfect design as you see it.

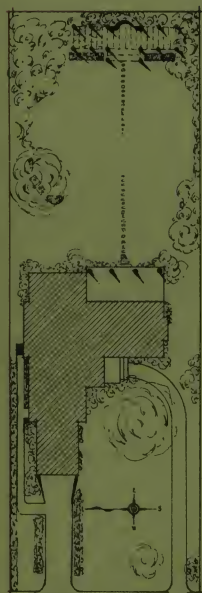
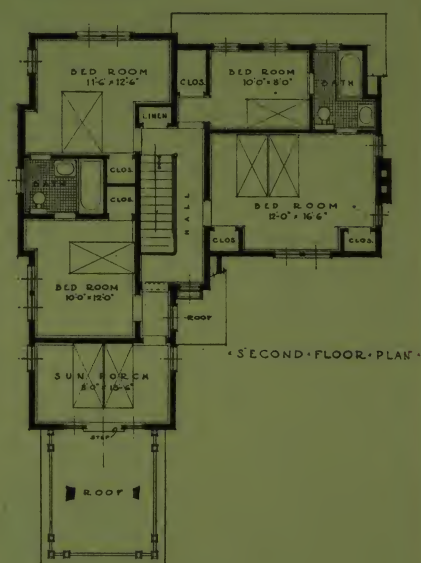




DESIGNED BY G. ALVOYD YEOMANS, MONTCLAIR, NEW JERSEY



# ASK FOR PLAN No. 12



Deservedly popular the "L" shaped house is accomplished in this instance with numerous good features. Our designer obviously has admitted the demise of the erstwhile front porch in favor of the family car, yet he has provided a delightful open air retreat by placing a recessed veranda at the rear of the living room, facing the garden. Sharing this same seclusion, the dining room also looks out upon rose bushes, rather than asphalt and traffic. A beautifully designed front entrance is placed at the side of the house, approached from the street by a curved walk of flag stones or gravel. And when the children are very young, what safer outdoor nursery than the roof of the garage reached through a doorway opening off the sleeping porch?







SUBMITTED BY H. ROY KELLEY, LOS ANGELES

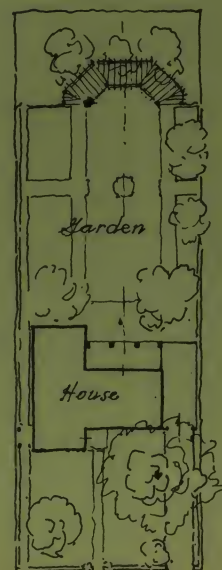


ASK  
FOR  
PLAN  
No. 13



Entrance Gate

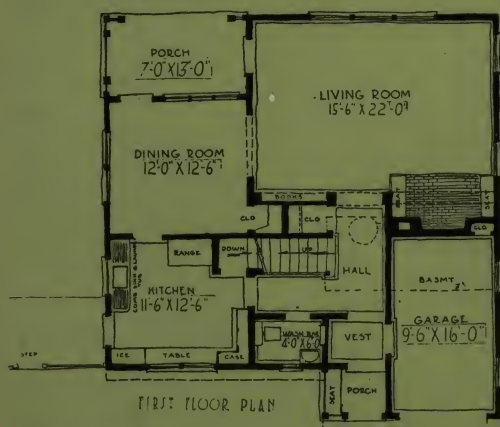
Paul Revere shouted his famous warning at many shapes like this looming in the moonlight of that famous night in 1775. For it was such houses as this, characteristic of that historic period, that have set the pattern for simple dignity in architectural design which prevails in a thousand and one American cities today. In this house, you would be master of a real "castle" for the massiveness of its impressive stone chimney is suggestive of strength and permanence through succeeding generations. Broad, low lines and the pleasing effect of clapboards without, enclose floor plans of exceptional excellence and in particular a living room favored by sunshine all day long.



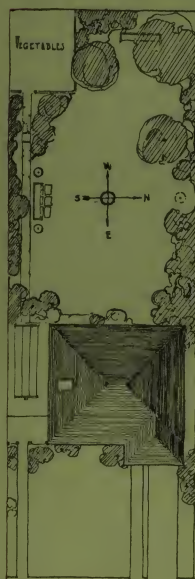
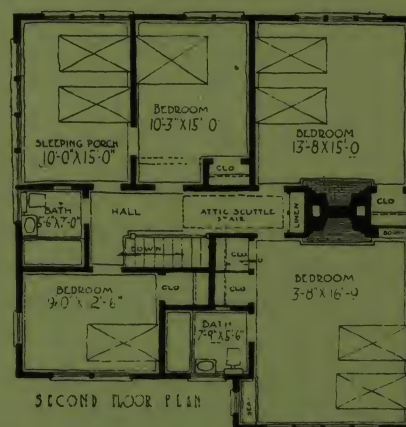




ENTERED BY HERBERT MAGOON AND DAVID BAIRD, OF B. G. GOODHUE ASSOCIATES,  
NEW YORK CITY



ASK  
FOR  
PLAN  
No. 14



Just enough liberties have been taken with the square design to give this house character and personality in its own right. No commonplace roof this, but one of generous lines which hold an attic of utilitarian virtues. Casement windows placed high and sheltered under the overhang of second floor and roof, provide free circulation to summer breezes and tight protection against beating rain. Room arrangement on the first floor is a model of compactness. The extended overhang on the second, gives added size to each bed room without sacrifice of ground space. And lives there a family who cannot imagine the joyous possibilities of two bed room fireplaces on Christmas mornings?









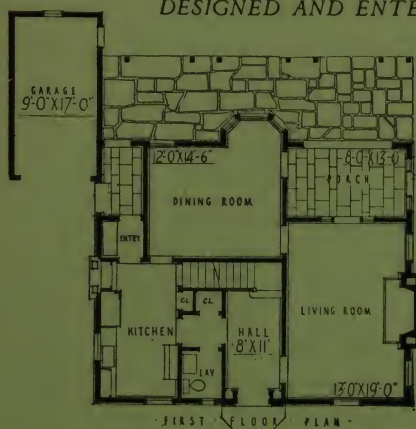
For the following ten houses, no working plans have been prepared. The designs are included in this collection because each one is in keeping with certain phases of popular taste and may serve to provide our readers with additional helpful ideas in working out minor details of arrangement to meet individual needs. While plans for the preceding houses are furnished only as shown, any slight alterations you desire can be made easily by your contractor.



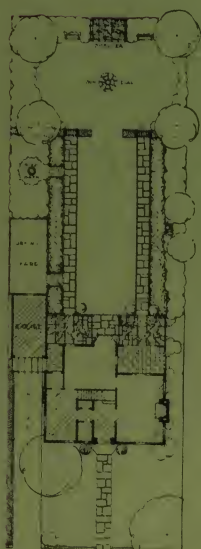




DESIGNED AND ENTERED BY JOHN FLOYD YEWELL, NEW YORK CITY



## DESIGN NUMBER SIXTEEN



Dignified in every line and proportion, this aristocratic member of the Colonial period has many prototypes in all parts of the United States. Some originals of the pattern along the Atlantic Seaboard have stood and served as lovely homes for more than a century—incidentally testifying to the permanence of wood construction. That this elevation should be copied widely in the present piping times of swift progress, merely emphasizes a parallel permanence in the mental wearing qualities of the design itself. For it is one which you and your family would regard with ever increasing esteem. Downstairs you will see the living quarters are in keeping with the newer trend which faces garden vistas and privacy to the rear rather than towards the street. Three good-sized bed rooms upstairs are supplemented with a fourth large enough for your week-end guest, while two baths serve all four chambers equally well.

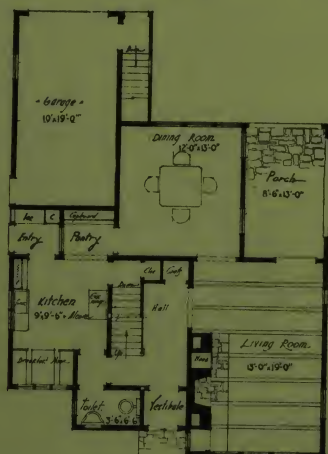






SUBMITTED BY RUSHMER, JENNISON & PENNOCK, ARCHITECTS, UTICA, NEW YORK

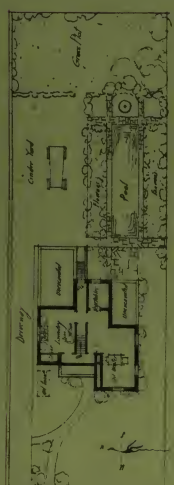
## DESIGN NUMBER SEVENTEEN



First floor Plan  
Scale 1/8" = 1'-0"



Second floor Plan  
Scale 1/8" = 1'-0"



Crowning a slightly elevated lot or resting against a friendly hillside, every line of this perspective would appear in excellent proportion. A surprising amount of roominess is provided within the limits of our cubage, especially if the downstairs porch were to be finished as a sun room. Upstairs is a room for each member of your family with a particularly interesting one assigned the daughter of the house. In fact, you might go so far as to differ with the architect and choose this chamber for the heads of your family. This exterior has much to commend it, the sweeping line of the roof, providing just the right background for a tall stone chimney, and the front door an artistic achievement in practical construction.





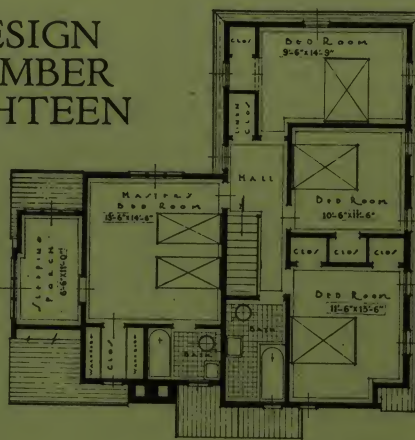


ENTERED BY LAURETTE E. OLSON, NORTH BERGEN, AND ALFONSO CAMPANELLA, JR.,  
UNION CITY, NEW JERSEY

## DESIGN NUMBER EIGHTEEN



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

With its gabled front doorway, iron railed stoop, latticed windows, peaked chimney, varied roof lines, and shingled walls, this design is an attractive realization of these factors which are favored in suburban and city realty developments today. Not only does the exterior conform to extensively popular taste but the floor plan, too, is a splendid conception of practical arrangement. Note particularly the nice balance of the downstairs rooms as well as direct entry into the garage at the rear of the hall—with soap and water close by in the lavatory when you finish tinkering with the family car. Upstairs the sloping roof provides an unusual amount of closet space under the eaves and all bed rooms are of good size. Here is a design that will make an excellent home for you and yours or a profitable investment if built to sell.





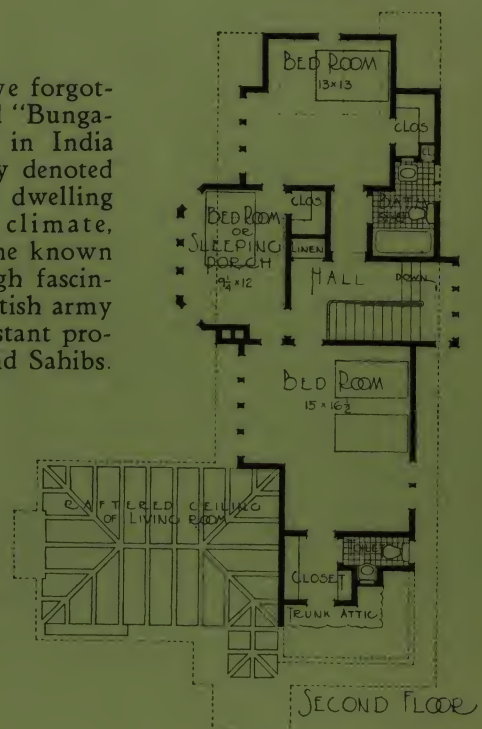


ERNEST IRVING FREESE, DESIGNER, LOS ANGELES, CALIFORNIA

DESIGN  
NUMBER  
NINETEEN



Perhaps you have forgotten that the word "Bungalow" originated in India where it correctly denoted a certain type of dwelling adapted to that climate, and which became known to us first through fascinating tales of British army life from that distant province of Sikhs and Sahibs.



Evidently our designer was well grounded as to this origin for here he has created a bungalow true to the original pattern even in such details as thatched covering and high peaked roof lines. At the same time, he has gone the Indians one better by including a complete second floor, incidentally

providing real studio atmosphere below stairs by running the living room through to the roof, which forms its decorative raftered ceiling. For you who desire a plan of some temperament, replete with good points, here is your answer—modern, well done and authentically correct.





SUBMITTED BY RAYMOND J. PERCIVAL, HARTFORD, CONNECTICUT

## DESIGN NUMBER TWENTY



SECOND FLOOR PLAN



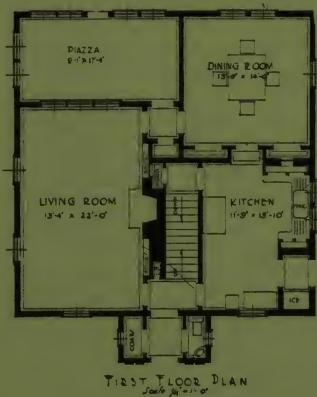
While designed to occupy an inside lot, this homelike structure would be equally suitable for you who are fortunate enough to own a corner location. The formal entrance at the side has been placed in a well-groomed elevation, fully deserving the honor of facing a side street. Front elevation is a successful departure from rectangular lines, allowing an interior floor plan of many decorative possibilities. Complete separation of living and dining rooms by a central hall adds an impression of extreme depth to the house. Nor has any plan ever accomplished a better solution of convenient access to the garage which is no further away on one side than the front door opposite. Above stairs, the larger bath at the left may be used by the household or made a private adjunct to either principal bed room.



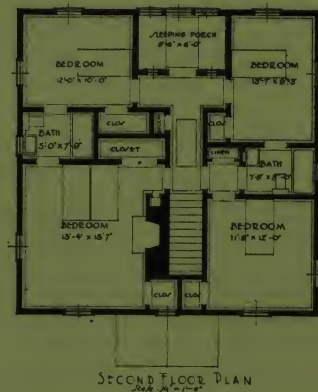




SUBMITTED WITHOUT IDENTIFICATION, BUT DESERVING PUBLICATION



## DESIGN NUMBER TWENTY-ONE



So far as period design is concerned, George Washington, himself, might have stopped in this attractive house while on his way to Trenton to engage the attention of the British. For the New Jersey countryside of that day was dotted with houses of this character even as it is today by those recently constructed on the same pattern. Whether you reside in city or suburb, here is an elevation and plan with and in which you may live harmoniously all of your days. By extending the front doorway outward to provide coat room and lavatory on either side of the vestibule, the necessity for more than a mere entrance hall has been dispensed with. Eliminating a central passage through the house gives added size to living and dining rooms. Moreover, if Madame enjoys an occasional fling in the kitchen, here is one after her own heart, roomy and complete. Upstairs are clothes closets galore with the owners' room leading through a private bath into a chamber especially well located for use as a nursery.

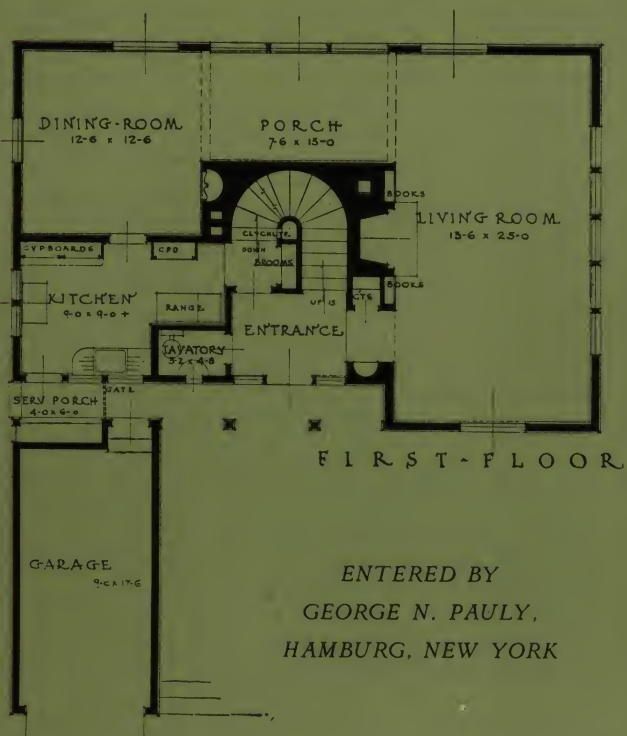






P E R S P E C T I V E

CUBAGE	
HOUSE-	
40-0 x 26-0 x 21-8 =	22,533
GARAGE-	
19-6 x 10-0 x 9-6 =	1,852
BASEMENT-	
23-0 x 24-0 x 7-0 =	3,864
	28,249
DEDUCT FOR	
ENTRANCE PORCH	
1/2 (32 x 25-4 x 7-6) =	264
TOTAL	27,985
NOTE	
EXTERIOR SIDING - TO BE -	
STAINED BROWN - TRIM WHITE	



As a summer home beside a smiling lake or a year 'round dwelling on the edge of town, this cottage in a garden would bring relaxation and contentment at each day's end. French windows in lieu of the usual front doorway and similar openings from the living room bring indoors and out close together through eliminating such factors as vestibules, front steps and sliding window sash. In

addition, the porch at rear could be finished as sun room or semi-open alcove to the living and dining rooms. Spacing of the upper windows has been done from the inside looking out rather than from the outside looking in—a practical viewpoint on the designer's part because it gives each bed room the benefit of maximum openings and cross ventilation essential to comfort in warm weather.



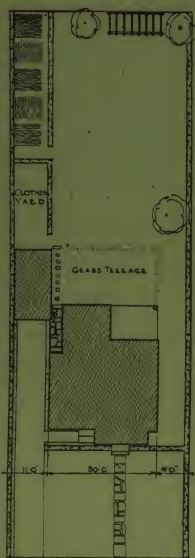


DESIGNED BY FRANK C. BURKE, WATERTOWN, MASSACHUSETTS

## DESIGN NUMBER TWENTY-THREE

Here is a design that improves rapidly on acquaintance. The exterior with lap siding and vertical battens below, and the overhung upper half shingled, will look most attractive in a combination of white and gray with blue green shutters and sash and

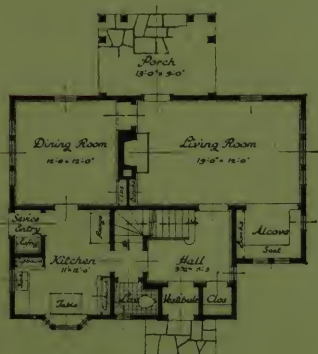
a soft brown or natural weathered roof. An entrance hallway across the front affords desirable space in which to greet your friends before ushering them into the home-like living room with its big fireplace and view of the garden. The kitchen is segregated effectually from the living room, an especially desirable feature in small houses. Access to the garage is provided through a recessed passage which also affords a convenient service entrance. Roomy bed chambers and clothes closets of a size to delight every housewife comprise an excellently arranged second floor.







ENTERED BY HAROLD A. SURMAN, DETROIT, MICHIGAN



## DESIGN NUMBER TWENTY-FOUR



This well developed design presents a most attractive elevation and landscape towards the street and front lawn. Once inside, however, you find a pleasing arrangement, suggesting the French idea of family seclusion, in that the principal rooms face a totally enclosed garden at the back of the house. An especially good feature is the alcove giving supplementary floor space to the living room and offering an interesting corner of bookish atmosphere or just the right spot for your radio and a comfortable arm chair from which to enjoy it. The service entrance is reached through the garage driveway, yet is gracefully hidden by the attractive gates set flush with the front of the house. Upstairs, one bath is so placed that it serves as a private compartment to the owner's room or may be assigned to the exclusive use of guests occupying the larger front room.





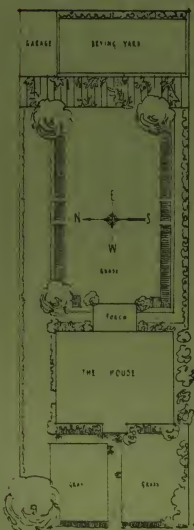


DESIGN SUBMITTED BY HAROLD L. CARTER AND HERBERT C. DOUDEN,  
PITTSBURGH, PENNSYLVANIA

## DESIGN NUMBER TWENTY-FIVE



FIRST FLOOR PLAN



In almost every American city where residential developments are under way, safeguarded by well considered building restrictions, houses of this or similar pattern are always in excellent standing. Reserve and good taste are characteristics of such modern adaptation of this Colonial type which has been executed in nice proportions. Painted white with blue green blinds and sash, and a soft brown or sage green roof this home would stand out as an architectural gem in any neighborhood. By arranging the stairway with two flights and a landing, (just the place for your grandfather's clock), a small card alcove has been provided in the back of the living room. Ample space for three major bed rooms has been the first consideration upstairs where all four chambers have been given corner position with large windows opening in two directions in each instance. This house will look best if the setting is carried out as shown in the perspective, as the two gates add a touch of character and gentility.



SECOND FLOOR PLAN





## TO BUILD YOUR HOME AS YOU WOULD HAVE IT

**T**HIS book is intended to be your friend and counsellor in helping carry out your hopes and plans for building a home. Most of us build but once in a lifetime and for that reason it is a natural desire that we should make it "all in all" as to size, plan, structural security, architectural design and interior beauty. Once you have decided to build, it becomes a most human trait to grow more and more eager to have the house pushed to completion in order to enjoy the sensations and pride of living beneath your own roof. This being true, the next step is to choose that plan which meets your taste and needs, retain a contractor chosen by reputation, recommendation or through personal friendship, and authorize him to proceed.

### ARKANSAS SOFT PINE

Before discussing actual building operations, we wish to emphasize the convincing reasons why Arkansas Soft Pine should be used in building and finishing your home. Arkansas Soft Pine in physical make up is the lightest in weight, finest in texture, closest in fibre and most free from rosin of the famous Shortleaf pine family. This fine texture provides a toughness and resiliency in Arkansas Soft Pine lumber products that practically overcomes splitting at nail holes—a factor that makes for tight, firm joints in the house frame work as well as for mirror smooth surfaces on interior trim. For example, when studding are toe-nailed to the foundation plates and when the first rough inclosures of the frame are installed, every stud is firmly held in place and each board hugs its studding, because the nails are tenaciously and permanently held by the tight grip of this tough wood. Here then, in what become the hidden recesses of the house structure, the fundamentals of a staunch frame work are definitely established by this wood. Moreover, when nails are countersunk in the face of the interior woodwork the resilient fibre springs back

omitting the risk of unsightly putty spots later becoming visible through the finished surface. Thus a fault all too common in woodwork is definitely disposed of in advance. Upon the exterior, for trim and siding, these same physical qualities deserve preference because they not only assure smoothly finished outside walls free from unsightly cracks and nail spots, but for the additional important quality that Arkansas Soft Pine absorbs and holds paint permanently. The even texture of the wood and its freedom from hard streaks and pitch provide a uniform absorption of the oil and pigment which become integral within the very wood itself, while the absence of rosin eliminates the contingency of pitch and resinous oil boiling out through the paint when exposed to hot sun.

### BEAUTIFUL WOODWORK

It is inside the house, however, that Arkansas Soft Pine attains its greatest degree of merit. Here it serves as woodwork in a manner that answers every requirement, from the exacting demands of the artisan who installs it, to your own personal taste, whatever your choice of color or surface may be. Uniform absorbing qualities are highly important in finishing woodwork with either stains or white and tint enamels. A window casing, for example, which has a hard flinty streak in it or a patch of reverse grain peculiar to some specie will eventually become uneven in color and acquire a decidedly blotchy appearance. To provide a uniform surface in both color and texture, the casing must be free from all such characteristics. Arkansas Soft Pine Satin-like Interior Trim is made from the extra thick area of light, bright wood growing on the outer section immediately beneath the bark of the Arkansas Pine trees. This growth produces a physical uniformity in fine texture and close grain that gives the painter the perfect base upon which to put his first coat. We refer especially to the first coat because it is this one which actually estab-



lishes the applied color in the wood. As an instance, mahogany or rose-wood oil stain applied to Arkansas Soft Pine produce a finished wood-work of rare beauty and mirror-smooth surface. There is a depth of lustre due to the actual depth of the color absorbed in the wood's texture which gives a finished effect certain to please. Stains of any other color do equally well. Moreover, the wood affords a wide selection in beautiful figure which shows in a strikingly effective manner when finished with a dull wax rub, while for those who prefer a more conservative type, selection can be made to fit individual taste in grain and figure. See plate on page 41.

When white or tint enamels are to be used, these same physical qualities are definite assurance that the finished surface will be of lasting beauty. The absence of resin also precludes any possibility of discoloration or raised grain.

For painted woodwork Arkansas Soft Pine is by the same token the perfect base. We have treated this subject in a separate booklet which may be had for the asking. The story of painted woodwork and how its use has come down to us from medieval times is a romance in itself and is included in the text of this book.

On the point of availability, Arkansas Soft Pine combines an adequate supply, with stocks conveniently located at retail lumber yards and planing mills located generally east of the Rocky Mountains and north of the line of the Ohio River.

It may truthfully be said and without prejudice, that there is no better material to be had for the complete building of your home, inside and out, than Arkansas Soft Pine.

## NOW FOR THE FOUNDATION

**T**HE first and very important part of your building is the foundation upon which it rests. If the foundation is inadequate, settling of the walls occurs—the plaster cracks, the joints of the woodwork open, and an irremediable condition is created which will cause continual and ever increasing annoyance.



Figure 1

Be sure that concrete footings are placed under all your foundation walls. These footings should be not less than 18 inches wide and 10 inches high (Fig. 1). Also use plenty of cement in the mixture. One part of cement to three parts of sand and five parts of broken stone is a satisfactory formula. A good way to be certain of these proportions is to have a box made and insist that the volume of material be actually measured in this box in the above proportions.

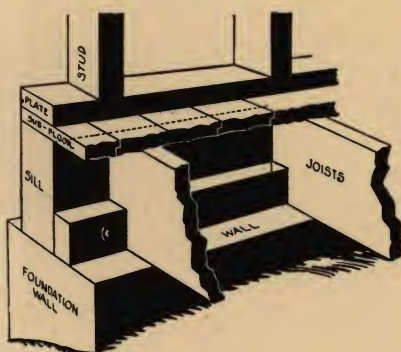


Figure 2

Where basements occur the walls should rest upon footings that project at least six inches beyond the face of the walls (Fig. 2). This area will

be large enough, on the average, to insure a solid foundation. Basements also should be constructed to insure being dry. Waterproofing is always advisable, and requires that the entire outside wall surfaces, as well as the concrete floor, be mopped with hot tar and pitch over several layers of felt, made for that particular purpose (Fig. 3). This so-called membrane must be continuous, running entirely under the walls, over the footings and up the side walls to the grade line. A chain is no stronger than its weakest link, and the same holds true of waterproofing; one leak and all precautions avail nothing. Where foundation walls are used, 4x6-in. sills should be run around on the tops of these walls (Fig. 1). The sills should be secured to the walls by bolts, placed about five feet apart. If the foundation walls are concrete, insist on having the bolts put into place before the concrete is poured into the forms (Fig. 4).

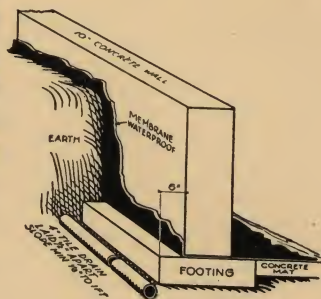


Figure 3

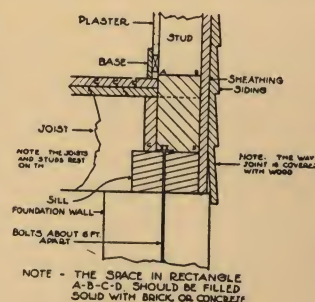


Figure 4

The considerable expense involved in excavation and construction of basements is doubtless





*Arkansas Soft Pine derives beauty and strength while maturing to perfection in these primeval forests. Vast holdings of virgin timber and a systematic conservation program of practical reforestation maintained by its manufacturers assure a perpetual supply of this trustworthy home building wood.*



responsible for their gradual disappearance. Were it not for space required by heating apparatus, indeed they might soon be abandoned. You will have noticed that houses are very often supported on piers placed about six feet apart. While this method of construction is very much cheaper than building the house on continuous

walls, it is not to be compared with the latter method in point of merit.

The piers should never be less than twelve inches by twelve inches, and the sills which run from pier to pier ought not to be less than six inches by ten inches, for these sills support the frame and carry the weight of the entire structure.

## THEN COMES THE FRAME

**T**HE outside studs, together with the joists, form what is termed the frame of the house and this factor should be closely considered. Insist that your contractor follow what is termed the platform or "Western" frame construction (Fig. 5).

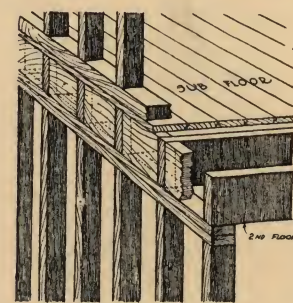
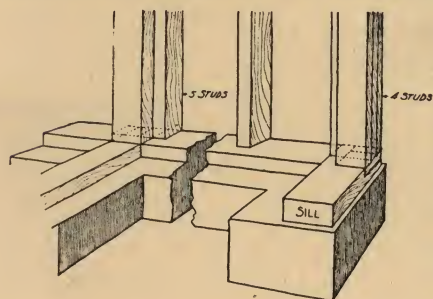


ILLUSTRATION SHOWING WESTERN TYPE OF CONSTRUCTION

Figure 5

This means that instead of the outside studs being carried from sill to roof plate, continuously, a platform one story high is constructed entirely over the first floor. The second floor studs are then erected on top of this platform and the second story is built precisely like the first. The principal reason for cracked plaster walls is that in many instances where the outside studs run the entire two stories there is a variation in the vertical end-shrinking because of the seasonal changes in atmospheric moisture conditions and unless this tendency is compensated for, subsequent cracking is possible. "Western" frame construction positively provides this compensation and avoids trouble. Greater rigidity to the framework results by this method, caps and plates incidental to the second story serving as extra bracing.

It is false economy to skimp the job by using an insufficient amount of material. To overcome



HOW TO PROPERLY FRAME AT CORNER AND ANGLES

Figure 6

your house solid, use four solid full length studs.

this skimping, the labor necessary to offset the supposed saving nearly always more than defeats the end sought, resulting in ever increasing repair bills. To make the corners of

Use five studs where required to form all T angles (Fig. 6). Studding should be 2x6-in. material, which gives an outside wall that is warmer in winter and cooler in warm weather. It also allows wide interior window sills, which are more pleasing than narrow ledges. Blocking between studs is not only insufficient, it is in the end both wasteful and the cause of numerous ills, such as vibration and wind wracking. Go further and cap the studs with double plates (Fig. 7), and instruct your contractor to have all studs around the exterior and interior doors and windows doubled (Fig. 8). See to it that all the joists or wood beams which support the flooring, are well nailed and braced by members which run criss-cross against one another (Fig. 9). This method of bracing the floor joists, called cross-bridging, will prevent a shaky floor. These short members are made of 1x4-in. or 2x4-in. stuff, and they should not be more than 7 feet apart.

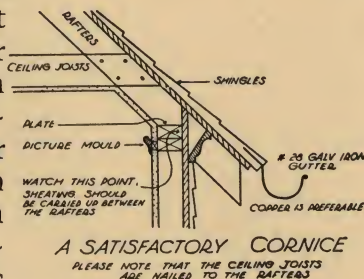
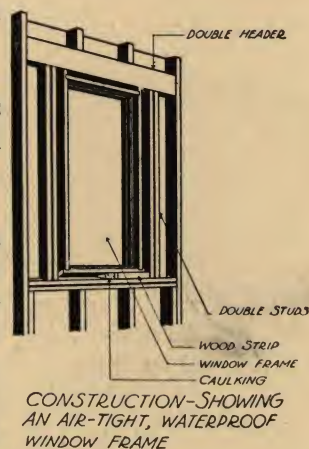


Figure 7



CONSTRUCTION-SHOWING AN AIR-TIGHT, WATERPROOF WINDOW FRAME

Figure 8

Having observed the erecting of the upright frame in its actual construction, the framing of the roof of your house follows. The members which run down from the ridge of the roof to the top of the studding caps are called rafters. These members are two inches thick, and need not be more than six

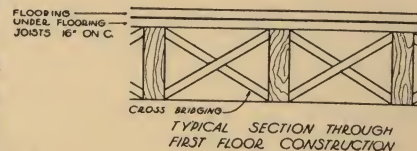


Figure 9



inches wide. The rafters should be well spiked into the cap plates. Where ceiling joints are nailed into the sides of the rafters, use not less than four 20d nails at the end of each joist (Fig. 7). These nails should be clinched, that is, bent over. Do not be discouraged or dubious after absorbing the content of this text thus far, You have gotten the vital essentials of that highly important phase of your home, the frame—and your reward for taking such pains will be the definite knowledge that your house is staunchly built.

With the erection of the frame, the outside studding next must be enclosed, and it is essential

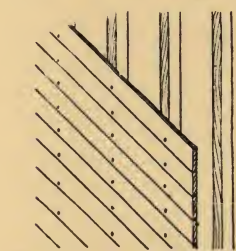


ILLUSTRATION OF SHEATHING  
NAILED ON TO STUDS  
DIAGONALLY

Figure 10

to first sheath the studding with boards. Ship-lap made of Arkansas Soft Pine is preferable as a matter of strength and weather protection, as against square edge boards, for in one winter the difference in reduced heating bills alone will make up for the negligible extra cost (Fig. 10). Over the sides of the sheathing it is advisable to apply a heavy building felt as an interliner between the sheathing and the outside layer of siding or shingles. Such insulation makes for greater living comfort in all temperatures (Fig. 11).

Operations are now ready to receive the roof covering. Over the wood rafters are nailed what are technically termed shingle or nailing strips; these are boards one inch thick and four inches in width nailed to the rafters about three inches apart. The tenacity and great nail gripping quality of Arkansas Soft Pine make this an ideal wood for the purpose.

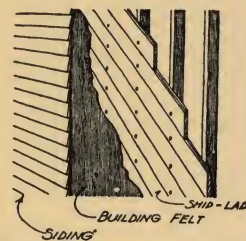
On the subject of roofs too much cannot be said in favor of the wooden shingle. Creosoted edge-grain (rift-sawn) shingles, fastened to Arkansas Soft Pine sheathing with the famous old-fashioned cut iron nail of our forefathers, or if that

type is unavailable, then with the galvanized shingle nail, provide a roof that will endure a lifetime and longer. The wooden shingle is the one roofing material which has stood the test of time. It has passed unscathed through the greatest fires of this country.

Properly fastened, it will serve the owner well and true. It is amenable to any exterior color scheme, costs less than slate or tile by possibly half and will suffer less in hail storms than either.

Wood shingles should be laid not more than 4 inches to the weather and be fastened with cut nails as mentioned.

If the shingles are to be stained, bundles ought always to be broken and the shingles dipped separately. Also be sure that the stain reaches well back of the lap-line—it should be applied not less than 7 inches from the butt.



THE OUTSIDE WALL COVERING

Figure 11

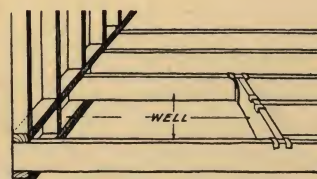
The question of exterior wall covering is of both practical and artistic consideration. Account must be taken of the style of the house, the effects desired and whether a shingled wall or one finished in bevel siding or wide clapboards will be most suited to the general house design.

Arkansas Soft Pine siding is obtainable in all widths, and supplies an exterior wall covering of unexcelled wearing surface. By reason of its absorbing qualities it holds priming coat and paint permanently, absolutely eliminates any detrimental action which causes paint to blister or peel and gives a long wearing surface under all weather conditions. Emphasis is stressed on the advisability of under-laying the entire wall area with building felt of adequate weight. Such felt is more satisfactory than mere sized building paper because it is substantial and warm. All siding and exterior trim should be fastened with cement-coated nails. Once driven, it is virtually impossible to remove this type of nail, and a most secure outside covering results.

## FOLLOWED BY HEATING, PLUMBING AND WIRING

**T**HE next step in construction is the roughing-in of the plumbing. In arranging these plans, due consideration has been given to the economical lay-out of the bath rooms with relation to kitchen and pantry plumbing, and, wherever possible, conservation of material has been effected. Above everything, caution the builder against chopping the strength from the floor joists to accommo-

date branch soil lines. A convenient hole, called a well, should be framed, otherwise floor construction may be too greatly weakened, resulting in cracked ceiling or other similar ills (Fig. 12).



SKETCH SHOWING  
HOW TO FRAME FOR  
PLUMBING PIPES

Figure 12



It is always necessary to use a heavier stud, preferably not less than 6 inches in width to house the 4-inch soil stack owing to the large hubs with which these cast-iron pipes are finished. The toilet should be placed as near the soil line as possible. In selecting this equipment, the reverse trap type, though not as quiet in action

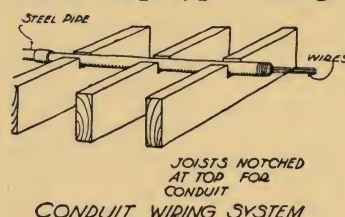


Figure 13

today are of excellent quality and will give long and satisfactory service.

as those especially designed for silence, are to be preferred, for the flushing qualities are in direct ratio to the force generated. Enameled iron tubs and lavatories on the market

Electrical systems are installed simultaneously with the rough plumbing. The methods followed in this work will be governed largely by the requirements of local building ordinances. However, the conduit system is to be preferred, because it houses all wires in steel tubes and earns the lowest insurance rate (Fig. 13).

Your choice of heating system will determine whether provision for hot air stacks and ventilation ducts should be made at this stage of operations or for the pipes used in vacuum, steam, or hot water systems. The main precaution to be taken is to be sure your heating contractor is accurate in his estimate of the number of registers or radiators necessary to insure adequate heat in the coldest temperature to be expected in the region in which you live.

## AFTER WHICH—PLASTERING

ONCE the plumbing and wiring have been installed, the house is ready for lathing. A good plastering job can be definitely secured by taking certain precautionary measures in the beginning.

Cracks and irregularities caused by poor workmanship are a source of endless annoyance. Despite propaganda by the manufacturers of numerous substitutes for the wood lath, the latter still gives the best of service when properly chosen and correctly installed. Arkansas Soft Pine lath have no superior as a wall backing. Because of their physical make-up they will not warp, buckle nor twist. They are light, soft, of uniform size, thoroughly dried and easily nailed on. A large part of the difficulties attributed to wooden lath are due to the methods of applying them. Lath which are laid too close together do not permit enough plaster to be pressed between to make a proper clinch on the back; on the other hand, lath which are laid too far apart are troublesome because the mortar is liable to fall out between them, not having strength enough in itself to hold up without the reinforcement given by the lath. It should also be remembered that lath are not applied in continuous strips; that is, the same row of laths should not extend from the floor to the ceiling, but joints should be broken every tenth or twelfth lath, because in all materials there is a certain amount of shrinkage; if this happens to come between the particular pairs of studs to which the ends of the lath are nailed, a long vertical crack will occur where the lath butt. Metal lath is perhaps desirable for certain places, especially over hot air pipes where there is a

great deal of heat, and is best applied in conjunction with wooden lath, but the cost of metal lath of a durability equal to that of wooden lath is so much greater and its superiorities so open to question, that in most good work the two are used together as above indicated. Arkansas Soft Pine lath have a distinct advantage over those of harder woods in that they will not split, but once nailed to the studding, are there to stay as long as the building stands. They form a dependable base and make possible a finished wall of unsurpassed durability and smoothness.

At this point, it would be well to remind your builder that you wish the lath and plaster to extend to the jamb of all openings. Frequently window and door frames are set, leaving an air space two to four inches wide between the edge of the plastered wall and the jamb. This space, in which the sash weights operate, unless enclosed in plaster, is subsequently closed only by the interior and exterior casings and will admit cold air in such a way as to neutralize all other precautions toward securing an air-tight, draught-proof wall. (See Fig. 14 for proper method).

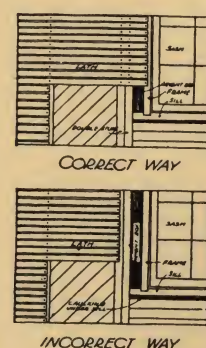


Figure 14

This fault will be anticipated by the majority of first-class builders, but it ought not to be overlooked. Still another precaution against cold air being admitted underneath windows is to fill in the space between the plate and sill with plas-



ter. This will prevent admission of cold air from behind the apron (Fig. 8), a most frequent drawback in innumerable homes.

There is no one fault so common in carelessly built houses as the leakage of air, and the words "carelessly built" are used in preference to

"cheaply built," because the expense attendant upon the construction of an air-tight house is little, if any, greater than that of one which leaks air at every opening. From the sill to the ridge of the roof every precaution should be taken to see that the joints between all the different portions of the wood are tightly closed.

## INTERIOR WOODWORK COMES NEXT

**W**ITH the plasterer's work finished, your home-to-be will assume its first clearly defined shape in your eyes, and the most interesting days of construction lie immediately ahead. These are the days during which the woodwork and floors are installed—days when you will wade through clean shavings amid the pungent smell of pine, suggesting the very forest where it grew.

Whatever your taste in wall decoration, hangings and draperies or preference in color for inside the house, the woodwork will be your first and most important consideration. The correct selection of the right wood to be used will do more than any one thing to provide your home with an interior finish in which you will take life-long pride. It is therefore of the greatest importance that you know beyond doubt how your choice of finishes can best be obtained and it is in determining this that the wood to be used is the governing factor.

Good wood is as important in a house where the only interior woodwork is the base, the picture molding and the casings around the doors and windows, as it is where rooms are wainscoted from floor to ceiling. In fact, the less

wood used the more apt faults are to be apparent, and to mar the contentment which one feels in possessing a perfect house. Soft, tough wood is especially essential for interior trim, because in it alone can be readily worked out the dainty, fine moldings, and the carved ornament, which add a crowning touch to interiors. Harder woods require bolder moldings, and a treatment in general of less refinement, and for all molded or carved work a soft, uniform texture of wood is especially desirable. It is also of great importance to have a wood in which the grain does not raise, "pick up," as it is called, when used for the flat surfaces of trim or panels.

As pointed out on a preceding page, it is when used as interior trim that Arkansas Soft Pine attains its maximum in value, merit and satisfaction to the owner. With due regard to all woods, hard or soft, it has been repeatedly demonstrated in thousands of homes, as well as in the varnish maker's laboratory, that in admitting of versatile treatment, insuring lasting, beautiful finishes of any preferred color, and lending itself to rich dignity in library, dining room or hall, or to the requisite pastel, daintiness of the upstairs rooms, Arkansas Soft Pine has no equal at any price and few superiors at double its cost.

## FINALLY THE FLOORS

**A**ND what about the floors? Discussion of the floors follows that about finish, because in the builder's working schedule, this is the order which should be followed. Why have your finished floors trod upon for days by rough-shod workmen, when installation can be made after all other work, except the placing of fixtures and interior decorating, has been done? It should be remembered that, in most cases, under-flooring will have been installed giving the workmen plenty of opportunity to work without imposing on the finished floor. In laying the under-floor (Fig. 15), it is wise to consider in what

direction of the rooms the finished flooring is to be laid, since under-flooring and upper ought not to be laid in the same direction.

The reason for this is that the upper flooring is much narrower than the under.

and if the former

is laid in the same direction as the lower flooring, four or five pieces of the upper flooring will rest upon one of the lower. As all wood shrinks, this means that four or five pieces of upper flooring

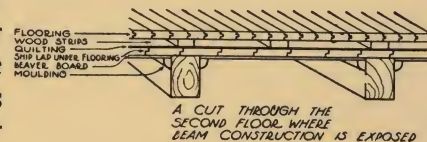


Figure 15



will shrink apart from the next four or five pieces, and leave an unsightly crack. To prevent this, lay the under-flooring diagonally, and then lay the upper flooring either the long or short way of the room as preferred. This offsets any tendency of the floor to open up due to atmospheric conditions. An interliner of deadening felt, quilting or specially prepared sized paper should always be placed over the false floor.

Builders' habits and long familiarity with floors of various hardwoods have often given such materials preference in the minds of many home builders. This is natural enough, as oak, maple, beech and others make excellent wearing floors. There is, however, a distinct advantage in flooring of quarter-sawn Arkansas Soft Pine, namely, that of longer lengths. Hardwood flooring is manufactured in pieces as short as 18 inches, whereas, the Arkansas product is seldom cut shorter than eight feet, and runs from that length to 16 and 18 feet. The particular advantage in these longer lengths lies in the reduction of end-joints to the minimum number in the finished floor. Oft-times rooms may be finished entirely in one length, eliminating end-joints and furnishing a finished floor of mirror-like surface. Also, such flooring, manufactured from heart timber (from the center of the log), has a handsome wearing surface which will last for generations.

The finishing of Arkansas Soft Pine flooring admits of the same range in choice of colors as does the interior trim. Finished in dark or medium tones or in the natural color of the

wood itself, this excellent material produces not only a handsome, rich-looking floor, but one which will harmonize perfectly with Oriental rugs or with the finer weaves of our domestics.

Perhaps the best of all finishes is wax, which should be put on and thoroughly rubbed into the floor, two coats at the time the job is completed, and as often thereafter as wear dims its lustre. It is an excellent preservative of the floor, and the most easily repaired of all floor finishes, requiring only reasonable care and attention. It is therefore preferable to use it in the main rooms only, and in the rooms where there is not so much wear, to use floor varnishes made by reputable makers. Schellac or hard varnish should never be used for the final coat.

In the service portions of the house an application of hot linseed oil furnishes the best floor treatment. This admits of unlimited scrubbing, and is a treatment which any domestic can repeat from time to time in order to maintain the floor in first-class condition. Soap and water is sure to contain a percentage of lye, so that an occasional application of linseed oil is really necessary to serve as a dressing which will counteract the tendency of lye to give the wood a dead look.

For specific instruction and other valuable information on staining and enamelling woodwork, as well as finishing floors, we refer you to our special booklet, "Beautiful Woodwork and How to Have it." It will be sent upon request, together with a useful set of finished panels.

## AND NOW BACK TO YOUR FAVORITE PLAN

**H**AVING thus given you a close up of the how and why of home construction and Arkansas Soft Pine, with particular stress on Satin-Like Interior Trim, we again commend you to the enjoyment of studying the attractive plans. We feel these houses to be far above the average in skillful planning and architectural excellence. It is highly probable, indeed, that you will find among them exactly what you prefer for yourself, inasmuch as we have covered wide range in type and design. Complete work-

ing plans comprising six sheets in standard blue print form, including all details, are obtainable for designs numbered 1 to 15, inclusive, at \$15.00 per set. This is not in any sense a conventional "plan service." Rather, it is the means by which you may secure thoroughly adequate architectural guidance in good design and arrangement, which ranks with that otherwise obtainable only through the personal employment of an architect. And again—each of these houses is an original design prepared exclusively for this competition.

**SATIN-LIKE**



**INTERIOR TRIM**





*Typical of variety in figure of Arkansas Soft Pine Satin-like Interior Trim*

This splendid trim offers a wide variety of grain; some bold and striking while still other pieces are of edge grain (quarter sawn), supplying a conservative pattern. When stains or varnishes are applied, the figure is brought into clear relief so that by careful selection, certain rooms may be finished in bold, medium, or subdued figure. No other wood that grows offers such a

wide range of choice in this particular, while the selection of finishing colors is unlimited. Deep rich rosewood, dark or light oak effects, warm brown, for the library, den or hall, white or tint enamel or silver gray for chambers and bath, natural finish for the kitchen and service rooms; all may be successfully applied to Arkansas Soft Pine Satin-like Interior Trim.



# GLOSSARY OF LUMBER AND BUILDING TERMS

**Footing**—Platform or base upon which foundation or piers rest. Usually made of concrete. Should extend a few inches beyond outside dimensions of foundation wall or piers.

**Piers**—Square posts of brick or concrete upon which the house structure rests. Used in lieu of continuous or solid foundations where no basement is provided.

**Foundation**—The stone, concrete or brick base upon which the house structure rests.

**Water-proofing**—A coating of tar, asphalt or special preparation applied over the outside of a foundation wall from the bottom of the footings to a few inches above the grade.

**Grade-line**—The point at which the foundation or piers rise above the level of the ground.

**Sills**—Also known as foundation plates. The heavy timbers which are laid flat on the top of the foundation wall, or from pier to pier, and on which the house frame is erected.

**Toe-Nail**—Nailing an upright or vertically-placed member to an horizontal piece by driving the nail downward through the side of the vertical piece, at an angle of 45 degrees, into the horizontal piece.

**Member**—Any single piece of wood.

**Studding**—The upright pieces, usually 2"x4" or 2"x6", that form the "skeleton" of outside walls and inside partitions. The first members to be used in the rough frame-work of the house, after the sills are laid.

**Floor Joists**—The heavy cross-pieces that carry the floors.

**Ceiling Joists**—Usually those above the top story, but identical with floor joists between the first and second.

**Rafters**—Members which run from the top of the walls of the house to the peak or ridge of the roof and which support the roof.

**Shingle or Nailing Strips**—Cross-pieces that are nailed at right angles across the rafters and form the surface to which the shingles or other outside roof covering are nailed.

**Frame**—Generally, the rough structure including the sills, studding, joists, rafters and the first rough enclosure called sheathing or boxing.

**Boards**—Inch pieces of varying widths, of square edges and surfaced (planed) on one or two sides.

**Shiplap**—Boards on which half the edge of one has been machined so as to overlap the edge of the board next to it, the latter also being machined on the reverse edge so that the two pieces when joined overlap and have a continuous flat surface. The use of this pattern makes for a tight-fitting, wind-proof sheathing.

**Blocking**—Placing short pieces of wood between studding at various intervals.

**Plates**—Any horizontal piece upon which studding, rafters, window or door frames rest.

**Cross-bridging**—Used between floor joists to prevent swaying or trembling of floors. Made of two pieces of 1"x4" placed as an X, with all four ends nailed into the joists.

**Sheathing**—Boards or shiplap that are used to enclose the studding (called boxing in some localities). Shingle strips are also referred to as roof sheathing.

**Building Paper**—Heavy coarse paper that has been given a glazed, air-tight surface by a process treatment which "sizes" it.

**Building Felt**—Coarse felt or hair placed between two layers of heavy paper and the whole held together by continuous stitching as in quilting.

**Lap Siding**—Bevelled edge wooden strips that form the finished outside wall of the house. When wider than 6-in., often called "clapboarding."

**Exterior Trim**—The clear smooth pieces that are used to finish the outside wall around all window and door openings, at the house corners, at the bottom of the outside wall where the siding comes down to the foundation line, at the top where the roof joins the walls where it is called "cornice." Includes all mouldings, railings and members used to give the entire exterior a finished appearance.

**Interior Trim**—The woodwork inside the house including baseboards, window and door casings, mouldings and all members used to finish the interior, other than the floors.

**Figure**—Natural figure or "grain" as it shows in the surface of finishing woodwork.

**False Floor**—The rough floor that is first nailed to the joists and over which the finished floor is laid.

**Firring Strips**—Thin members laid over the false floor and across which the finished floor is laid. These strips are used to fasten down the deadening felt which should be laid over the false floor to decrease the sound of footsteps on bare floors. Firring strips are also placed over the interior face of chimneys, to provide a base for lath.

**Finished Floor**—Usually of narrow strips that are matched, that is, tongued and grooved, so that they will lay up tight and provide a smooth floor after being polished.

**Wood Lath**—Rough strips of uniform length and thickness that are nailed to the studding throughout the interior of the rooms to be finished, and which carries the plaster.

**Soil Pipe or Stack**—The large iron pipe placed inside the interior walls and which carries off all toilet drainage.

**Electric Conduit**—Metal pipes or tubes placed inside the rough frame-work of the house structure to carry all electric wiring.

**Broken Joints**—Term applied in fastening lath to the studding.

**Sash**—Each unit of a window, as for example, the upper or lower half.

**Quarter-Sawn**—Members that are sawed from the log so that the wearing surface is on the edge of the grain, that is, the wearing surface is at right angles to the natural ring growth in the wood.



## HOW TO FINISH ARKANSAS SOFT PINE

**A**RKANSAS Soft Pine is an ideal wood for finishing, owing to its well defined grain. So pronounced is this grain that many successful reproductions of oak, mahogany and other effects can be obtained with it. It is also well adapted to white enamel finishing, as, unlike some species of pine, it absorbs the undercoating and enamel evenly, giving a finish of mirror-like smoothness. Moreover, this wood positively will not

discolor the enamel from underneath. For this purpose, it is an unnecessary expenditure of money to use any more costly wood, as white enamel hides the surface over which it is applied. As in the finishing of all woods, best results are secured only by using the right stain, varnish or enamel. When quality materials are selected and carefully applied, the result leaves little to be desired in beauty or permanency.

### NATURAL FINISH

#### INTERIOR TRIM

1 coat of Liquid Wood Filler.  
2 coats of Interior Trim Varnish.  
Left in gloss, rubbed dull or polished as desired.

#### FLOORS

3 coats of best Floor Varnish.

#### EXTERIOR WORK

1 coat of Floor Varnish.  
2 coats of Exterior Varnish.

### STAINED FINISHED WITH GLOSS VARNISH

Oil Stains are best adapted to Arkansas Soft Pine in the following shades: Light Oak, Dark Oak, Weathered Oak, Cherry, Rosewood, Walnut, Golden Oak, Forest Green, Antique, Mahogany and Dark Mahogany. Following are the specifications:

#### INTERIOR TRIM

1 coat of Oil Stain.  
1 coat of Liquid Wood Filler.  
2 coats of Interior Trim Varnish.  
Left in gloss, rubbed dull or polished as desired.

#### FLOORS

1 coat of Oil Stain.  
2 or 3 coats of Floor Varnish.

#### EXTERIOR WORK

1 coat of Oil Stain.  
1 coat of Floor Varnish.  
2 coats of Exterior Varnish.

### DULL VARNISH FINISH

#### INTERIOR TRIM

1 coat of Oil Stain.  
1 coat of Liquid Wood Filler.  
1 coat of Dull Varnish.

### SILVER GRAY EFFECT

#### INTERIOR TRIM

1 coat of Silver Gray Acid Stain.  
1 coat of White Paste Filler.  
1 coat of Shellac.  
1 coat of Dull Varnish.

The popular Silver Gray effect requires special treatment, differing from the other color effects, and is best obtained with an Acid Stain. Acid Stains are primarily intended for hard woods and not generally fit for soft woods, but for a Silver Gray effect on Arkansas Pine there is no better method than the specification listed above. This finish is not suitable for floors or exterior work.

### ENAMEL FINISH

#### INTERIOR TRIM

1 coat of Pure White Lead mixed with equal parts of Linseed Oil and Turpentine with a small amount of Dryer added.  
2 coats of Enamel Undercoating.  
2 coats of Enamel.  
Left in gloss or rubbed dull as desired.

In enamel finishing particularly it is extremely important that all knots are given a thin coat of pure white shellac before finishing. Where a dull finish is wanted without the expense of rubbing, use an "Eggshell" Enamel.

The above specification produces a dull, velvety finish, but applies only to interior trim, as a Dull Varnish should not be used on floors or exterior work. The Weathered Oak Stain is almost always finished in this way.

### GENERAL DIRECTIONS

#### PREPARATION OF SURFACE

The surface for a varnish or enamel finish should be cleaned and sandpapered smooth with No. 0 or No. 00 Sandpaper. Touch up all knots or sappy places with pure white Shellac. Machine sanding is always advised.

#### HOW TO APPLY THE STAIN

Apply evenly with a varnish brush. Allow 24 hours to dry. Turpentine added to Oil Stains gives a lighter shade. Wiping off an Oil Stain with a soft cloth about five minutes after it is applied also produces a lighter shade, and this is always done with Antique, Weathered Oak and Golden Oak Stains, also for a lighter shade of Forest Green.

Before applying the Silver Gray Acid Stain the wood should first be sponged with cold water and sandpapered when dry. Also sandpaper again when the stain is dry, which is not necessary when using an Oil Stain. Add water to make Silver Gray Acid Stain lighter.

#### HOW TO APPLY LIQUID WOOD FILLER, SHELLAC, VARNISH AND ENAMEL

Apply evenly with a varnish brush of a size adapted to the work in hand. Allow Shellac and Liquid Wood Filler 24 hours to dry; Floor Varnish and Interior Trim Varnish 48 hours. Allow Exterior Varnish 4 days to dry, as well as the final coat of Interior Trim Varnish when it is to be rubbed or polished. Sandpaper each coat of Liquid Wood Filler, Shellac or Varnish when dry before applying the next coat, with No. 00 or No. 0 Sandpaper.

#### HOW TO OBTAIN A RUBBED OR POLISHED FINISH

To rub Varnish to a dull finish use a piece of rubbing felt about four inches square dipped alternately in finely pulverized pumice stone and crude oil or pulverized pumice stone and water. For a very dull finish use hair cloth or curled hair, crude oil and a coarse grade of pumice stone. When oil is used, after the gloss is thoroughly removed the work should be wiped off with clean, soft cloths or cotton waste. When water is used, the surface should be washed with water and dried with a chamois skin, then oiled off with linseed or rubbing oil used sparingly on a soft cloth or cotton waste. The water rub method is the only one suitable for rubbing White Enamel.

For a polished finish carry out the water rub method to the point of oiling off, then rub with rotten stone and oil or rotten stone and water. Where rotten stone and water is used, finally apply a little rotten stone to the palm of the hand, bringing up the high polish by the friction of the hand. After the surface has been polished, oil off in the same manner as described above for the water rub finish.

#### COVERING CAPACITIES

Liquid Wood Filler and Stains—about 500 square feet per gallon; Varnish, Shellac and Enamel—about 600 square feet per gallon.

#### HOW TO REFINISH OLD WORK

If in good condition, clean and sandpaper and apply a coat or two of varnish; if in bad condition, or it is desired to stain a different color, remove the varnish with varnish remover and finish as for new wood. The old finish need not be removed where enamel is to be applied, but preliminary touching up of all chipped places with the enamel or paint is desirable before giving the entire surface the first coat.

NOTE.—We are indebted to Pratt & Lambert, Inc., the well-known varnish makers for the above specifications and directions. They will be glad to answer any questions regarding the finishing of Arkansas Soft Pine. Address the Advisory Dept., Pratt & Lambert, Inc., 75-97 Tonawanda St., Buffalo, N. Y.





*A Setting of Such Unusual Charm Adds Zest to Every Appetite*

**N**OR does any background become mahogany or walnut furniture so harmoniously as the wholesome freshness of White or Ivory enamel. Here is a dining room exquisitely done, in which woodwork, panelling, door and china cabinet are of Arkansas Soft Pine. Smooth as porcelain, immaculate in its unblemished surfaces, the woodwork here illustrated furnishes you an example of the actual performance of Satin-like Interior Trim and indicates how your own interior finishing and decorating may be successfully realized on this dependable wood.

In applying finishes to your woodwork it is important that proven specifications be followed exactly. Those prepared for Arkansas Soft Pine are based upon laboratory tests and years of experience. You will find them in this book and labelled upon finished samples which will be sent on request.







An unusually interesting treatment has been given the built-in bookcases and cupboards illustrated above, which, including the attractive carved moulding and cornice, are done in Arkansas Soft Pine. Below, a breakfast nook, inviting and immaculate in white enamel—also of Arkansas Soft Pine.





*The Following Specifications and Information Are Reproduced from Sweet's Architectural Catalogue and Together with the Data Furnished on the Preceding Pages Will Serve as Authentically Correct Instructions to Your Contractor in Building Any Plan Shown in This Book.*

## PRODUCTS

Arkansas Soft Pine Interior Finish, Stock and Special Patterns; Quarter-Sawn (Edge Grain) Flooring; Mouldings; Soft, Non-splitting Plaster Lath; Common Lumber.

## SOLD BY

Local lumber dealers and planing mills east of the Rockies.

## IDENTIFIED LUMBER

The product of these mills is grade-marked according to the recommendations of the Hoover Standardization Committee, and also bears the registered trade-mark shown below. These brands guarantee standard grades, uniform manufacture, scientific drying and seasoning and correct handling.

## INDIVIDUAL ADVANTAGES

Arkansas Soft Pine is the highest quality of short leaf southern pine, known botanically as *Pinus Enchinata*.

Due to its readily workable character and also because of certain definitely individual qualities—freedom from excessive pitch, light weight, soft lustrous texture and fine grain—the wood has received marked preference among architects, carpenters and builders.

It more closely resembles the northern white pine than any of the southern pines. Because of its tough fibered, non-resinous make-up, it yields readily to edged tools and does not “gum” saws, knives or chisels.

## GENERAL USES

Arkansas Soft Pine in the common grades supplies an all-around framing material for residences, stores, apartments, churches and buildings of like character.

## SPECIFIC USES

*Satin-Like Interior Trim*—It is from the thick, clear, sap wood with its fine lustrous texture and virtual absence of resinous oils that the highest grade of interior trim is manufactured; and it

is because of the large percentage of this clear material, peculiar to South and West Central Arkansas timber, that Arkansas Soft Pine attains its maximum of value, merit and beauty when employed as interior trim.

*Flooring*—Arkansas Soft Pine flooring is manufactured in approximately ten grades. Edge grain is the most satisfactory and admits of no pieces of which the angle of the grain exceeds 45° from vertical to any point.

The preferred pattern measures 25/32 in. by 2 3/8 -in. face, and usually runs 8 to 20 feet in length, the greatest percentage being 10 to 16 feet. In the finished floor, longer lengths reduce number of end joints as compared to hardwood flooring, which in turn must be accepted as short as 18 inches. The finished floor will take any desired treatment in stain, varnish, gloss or wax, and produces a hard wearing floor of attractive appearance.

*Dependable Wood Lath*—Arkansas Soft Pine lath are very light in weight and color; are strictly uniform in manufacture; may be had 3/8 x 1 1/2 in. by 32 or 48 in. long; and will not split, warp, buckle nor twist. They are skillfully dried and can be relied upon to supply a dependable wall backing.

## INDIVIDUAL TREATMENT

Contrary to the necessary shellacking or filling of certain pine, often required to neutralize resin or oily content, stains are applied *directly* to Arkansas Soft Pine, permitting the color to permeate the fibre of the wood evenly, resulting in a uniform color throughout the piece.

When white or tint enamels are used, a preliminary coat of very thin shellac is applied, followed by the initial coat of zinc or lead. These first applications are likewise evenly absorbed and the subsequent coats are thus built up upon the wood itself, and not upon a crust of heavy shellac. This factor of proper absorption is definite assurance against ultimate checking of enameled surfaces.

**SATIN-LIKE**



**INTERIOR TRIM**



## PROPERLY BALANCED ABSORPTION

Any prejudice which may have existed against soft woods as interior trim has been due in part to the tendency of some of them to over absorb varnishes or enamels.

Arkansas Soft Pine is not of that cork-like softness which literally drinks up oil and varnish. The tough fiber prevents that possibility; moreover, the finished surface will hold its luster permanently.

## FOR TINTS OR WHITE ENAMEL

Particular emphasis is laid on the merit of this wood as a basis for painted woodwork. The absence of resin or oil content insures against any possibility of staining the surface from underneath. The close fibre takes the tinted or white coat with a perfectly uniform absorption, nor is any trouble experienced with raised grain, as the fine texture and freedom from hard streaks of the wood prevent such tendency.

## PROPER SANDING

A prime prerequisite is that flat faced finish shall be machine sanded. If the local lumber yard is not equipped with such apparatus, the work may be done at a nominal charge at any first class planing mill. This method is preferable, for it insures a smooth polished surface on the natural wood and eliminates the liability of scuffing the sap sections as is often done when worked on the bench by hand.

## SPECIFICATIONS

(1) Arkansas Soft Pine, stamped with the trade-mark of the ARKANSAS SOFT PINE BUREAU, shall be used throughout for structural and finishing purposes, as specified below.

(2) All lumber used shall conform to the grading rules of the Arkansas Soft Pine Handbook on grades adapted from those of the Southern Pine Association.

(3) *Framing*—All framing timbers, joists, girders, studs, etc., shall be Arkansas Soft Pine (No. 1 Common or No. 2 Common) grade, of standard sizes.

(4) *Sheathing*—All outside walls and roofs shall be covered with Arkansas Soft Pine (shiplap or sheathing boards), No. 2 Common grade (or better). Sheathing boards shall be surfaced (one or two sides), shall be well nailed to the studs and shall be laid diagonally.

(5) *Window and Door Frames*—Shall be Arkansas Soft Pine rabbetted and moulded as detailed and of the dimensions shown.

(6) *Exterior Trim*—Shall be Arkansas Soft Pine, "B" and Better finishing grade or "C" finishing grade), and shall be worked strictly in accordance with the scale and detail drawings.

(7) *Bevel Siding*—All exterior walls, as shown or noted on the drawings, shall be covered with Arkansas Soft Pine bevel siding of "B" and Better grade, laid (2½-in. in 4-in. and 4-in. in 6-in. widths) to the weather or clapboards resawn from 1 1/16"x8" or 10" "B" and Better finishing laid 8" to the weather.

(8) *Lathing*—All walls and ceilings to be plastered shall be covered with Arkansas Soft Pine lath, No. 1 grade, laid horizontally, 2-in. on centers, with breaking joints. In no case shall the lath be laid vertically and all lath shall be well nailed to every stud or other bearing, using 4 nails to the lath.

(9) *Subflooring*—On all floors throughout, except as otherwise shown or noted, lay Arkansas Soft Pine subflooring, (No. 2 Common or No. 3 Common) grade shiplap, each board well nailed to every joist.

(10) *Finish Flooring*—In (locations) \_\_\_\_\_ lay a finish floor (after plastering is completed) of Arkansas Soft Pine, edge grain, (Grade "A" or "B" and Better), tongued and grooved and well strained and blind nailed to every joist (or sleeper) with two 8d cut flooring nails.

(11) After laying, the finish floors shall be well protected by covering them with heavy paper, or other approved material.

(12) *Interior Trim*—Shall be Arkansas Soft Pine, (Grade "A" or "B" and Better) worked in strict accordance with the scale and detail drawings (or as selected from the ARKANSAS SOFT PINE BUREAU Handbook).

(13) *Mouldings*—All mouldings shall be run true and straight, carefully worked and finished, and shall be selected from the Handbook of the ARKANSAS SOFT PINE BUREAU, as designated by the numbers specified or shown on the drawings (or in accordance with the detail drawings).

(14) All flat-surfaced trim shall be triple machine sanded before installation, and shall be turned over to the painting contractor ready for finishing. All nail-holes shall be puttied up, using putty to match the color of the wood, and all wood that is to be stained shall have all finger marks removed.

(15) *Painting and Finishing*—All stains shall be applied directly to the wood without the use of filler, and followed by the subsequent coats of varnish as called for.

(16) Where tint or white enamel finish is called for, 1 coat of thin shellac followed by 2 coats of enamel undercoating and 2 coats of enamel, white or desired tint (detailed instructions on request).

## FOR YOUR INFORMATION

The Arkansas Soft Pine Handbook contains complete grading rules, standard moulding designs, including numbers agreed to by the American Institute of Architects in conjunction with the National Committee on Lumber Standards; also actuary, shipping weights, painting and finishing instructions, and concise description of the wood. This book and finished samples sent on request.

SATIN-LIKE



INTERIOR TRIM



SATIN-LIKE



INTERIOR TRIM

Arkansas Soft Pine attains its greatest degree of perfection in the South and West Central sections of the State for which it is named. Certain geological and climatic elements contribute to this condition—as, for example, soil properties, rainfall and drainage. The Government has this to say regarding it:

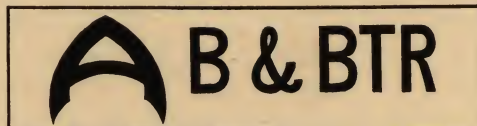
“Short leaf pine in Arkansas is generally considered of a higher grade than the same species which grow in other regions. It is soft, of good quality, and the wide annual rings show well in the grain.”

—Forest Service Bulletin No. 106.

The Arkansas Soft Pine Bureau is composed exclusively of manufacturers whose timber and saw mills are located in this identical region. The product of these companies whose names appear below, bears the registered trademark shown above. As a further identification and guarantee of standard quality, each piece of Arkansas Soft Pine is grademarked as indicated by the symbol below. In purchasing home building lumber and woodwork bearing these identifications, you assure yourself of accurate manufacture, scientific drying and seasoning, and merchandising methods adhering to the highest ethical standards.

Arkansas Soft Pine is conveniently available at your local lumber dealer's and millwork factory. It is distributed principally in the territory north of the line of the Ohio River and east of the Rockies. Elsewhere it may be secured by special arrangement with your dealer.

GRADE



MARK

THIS GRADE MARK IS YOUR GUARAN-  
TEE OF STANDARD QUALITY LUMBER  
AND WOODWORK.

ARKANSAS LUMBER CO.

WARREN, ARK.

CADDO RIVER LUMBER CO.

ROSBORO, ARK.

Sales Office: R. A. Long Bldg., Kansas City, Mo.

CROSSETT LUMBER CO.

CROSSETT, ARK.

DIERKS LUMBER & COAL CO.

DIERKS, ARK.

Sales Office: Gates Bldg., Kansas City, Mo.

FORDYCE LUMBER CO.

FORDYCE, ARK.

SOUTHERN LUMBER CO.

WARREN, ARK.

WISCONSIN & ARKANSAS LBR. CO.

MALVERN, ARK.

Annual production 400,000,000 board feet. Over 5000 dealers carry Arkansas Soft Pine and furnish reliable service in meeting your requirements. Should yours be unable to supply you, let us know promptly.

ARKANSAS SOFT PINE BUREAU

Boyle Building, Little Rock, Arkansas

DESIGNED, WRITTEN AND COMPILED BY ROBERT H. BROOKS, ADVERTISING, LITTLE ROCK AND CHICAGO.







